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THE MUSICAL TIMES

AND

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MUSIC CONTAINED IN THE PREVIOUS NUMBERS.

No. 1—In these delightful pleasant groves	Purcell
2—Hear my prayer, O Lord	Winter
3—Soon as I careless stray'd	Festa
Hail! all hail! thou merry month of May	Weber
4—Thou art gone to the grave	Beethoven
Hear what God the Lord	V. Novello
5—Hail! smiling morn	Spofforth
6—Let all men praise the Lord	Mendelssohn
Forgive, blest shade	Dr. Calcott
7—Four rounds, for three voices	
8—Call to remembrance	Farrant
9—Pleasures of Innocence	From the German
Amidst the myrtles	Battishill
10—Teach me, O Lord	Rogers
11—Here in cool grot	Lord Mornington
12—My God, look upon me	John Reynolds
13—Oh, Nanny, wilt thou gang with me?	Carter & Harrison
14—When winds breathe soft	Webbe
15—Soldiers, brave and gallant be	Gastoldi
17—All people that on earth	Tallis
18—Sweet honey-sucking bees (1st Part)	Wilbye
19—Vital Spark harmonized by	Novello
20—Sweet honey-sucking bees (2nd Part)	Wilbye
21—Now pray we for our Country	Eliza Flower
22—Now the bright morning star	Greville
23—Thine, O Lord, is the greatness	Kent
24—Just like Love	Davy & Novello
25—In Judah God is known	Mendelssohn
26—Maidens fair of Padua's City	Gastoldi
27—And he shall purify	Handel
28—To Woden's Hall	Purcell
29—Lord for thy tender mercies' sake	Farrant
30—Rule Britannia	Novello
31—God save the Queen	Novello
32—Hear my prayer, O God	Kent
34—Flora gave me fairest flowers	Wilbye
35—Grant O Lord	Mozart
36—See the conquering hero!	Handel
37—Alla Trinita Beata	
Vocal Rudiments	J. D. Collet
38—Sweet peace descending	Mozart
39—The Easter Hymn	V. Novello
40—Come if you dare	Purcell
41—Lord of all power and might	Mason
42—Popular Ode to Pope Pius IX.	Rossini
44—See what love hath the Father	Mendelssohn
45—May-day	Muller

All communications of the progress of Singing Class Teaching, addressed to the Editor of the Musical Times, 69, Dean Street, Soho, or 24, Poultry, will be interesting.

Subscribers receiving coloured envelopes will remember that their subscriptions are again due.

A Reprint of all the Tunes in Ravenscroft's Book of Psalms, with Introductory Remarks, by the REV. W. H. HAVERGAL, M.A.

Ravenscroft's "Booke of Psalmes" was always estimated as the completest of its kind. It was justly regarded as the fount of English Psalmody. Why it ceased to be used, and why its streams dried up, is too easily accounted for. The overthrow of the Church during the great rebellion, confused or estranged everything belonging to it. But that the "booke" should have remained little else than a choked and covered spring for nearly two centuries, is a discredit to those who had the power to re-open it, but who spared the requisite pains.

The Volume, of which this reprint contains the entire substance, was published first in 1621, and then in 1633. Besides the usual "Hymnes Evangelicall and Songs Spirituall," every Psalm of the Old Version is printed in full, with a fit tune, though not a distinct or new tune, in four parts. Some tunes are repeated three, four, five, and even seven times. The total amount of distinct tunes, including the Hymns and Songs, is ninety-eight.

The tunes are extremely simple in their construction, and such as the least learned singers may sing; for, abounding with easy progressions, and having a syllable for a note, and a note for a syllable, no great skill is requisite for even their good performance. Herein the sound sense of the age was displayed. Thought was taken for "the common people." But though the Tenor, as the air or tune for the adult male voices of the congregation, is always plain and

equal,—and though the Bass, also, is generally of the easiest mould, yet the other parts are often learnedly ornate. The *Cantus* and the *Médius*, as parts reserved for the more select and skilful voices, are sometimes cleverly contrived, and frequently present very ingenious syncopations. 'This custom of writing ornate or learned "parts upon a plain song" was the custom of the Church long before Ravenscroft's time. The application of the custom to Psalmody arose, it seems, from the desire to render unisonous singing in the congregation more agreeable to all true lovers of harmony. In an age when Psalms were sung with great energy by large masses of the people, the men's voices, predominating by their power, would engross the ear, and clearly sustain the melody. The devout musician, leaving the melody to be sung with all simplicity and fullness, employed a few superior voices to encompass it with harmony.

The present reprint of "the booke," though justly due to the memory of Ravenscroft, is undertaken not so much to furnish a store of excellent tunes in suitable form for general use, as to present to musical professors, and to the Church at large, a compendium-model of genuine psalmody. What such psalmody was, as to both melody and harmony, in the most palmy days of "the divine arte," may now be seen and understood. The volume is a storehouse from whence ordinary skill may derive supplies for instant use; and from the contents of which living composers may learn how to arrange any newer productions after the best models of by-gone days.

In pursuance of these objects, it was deemed sufficient to reprint the volume after the present mode, viz.:—by uniting the parts and bringing them into "short score," it was thought that every practised eye would readily discern their relative bearing; while the simple performance of them on a keyed instrument will yield somewhat of their intended effect.

The Volume is handsomely printed in red and black, with initial letters and illuminated binding.

CORRESPONDENCE.

To the Editor of the Musical Times.

SIR,—You have always been an advocate for the improvement of the music in our churches, and have chronicled from time to time the lectures, classes, and other efforts making in different towns in England, whereby the choirs may be better instructed: I have no doubt, therefore, that you will afford me space for the mention of a serious obstruction which my experience has pointed out to me, and which every day offers greater difficulties in the way of music becoming generally a part of service. I allude to the use of *boys* to sing the treble parts in the services and anthems. I have upon rare occasions heard boys with such sweet voices as to have a very excellent effect; the majority of them, however, have very harsh, painful voices, and pronounce their words in an unfeeling and unmeaning manner: but even this imperfect result is obtained only by dint of unceasing labor on the part of the choir-master; and if he be rewarded in the course of years by having bestowed his pains upon a boy who turns out a fair singer, he has hardly congratulated himself upon the result before the boy's voice breaks, and he has all his uncertain labor to re-commence. The difficulty, which is already great, to find boys with the requisite voice, and other qualifications, at the tender age at which it is necessary to commence, is daily increasing with the extension of "places where they sing;" and if we continue to confine the treble parts to boys' voices, I think it will be a means of preventing so desirable an extension. The remedy I should propose, would be the introduction of female voices generally into the churches, aye, and into the cathedrals. I would ask, through your pages, whether there be any more serious objection to it (theologically) than that it has not hitherto been the custom? If this be satisfactorily settled, I think a minor difficulty, which I have had stated to me, of there being objection to a flaunting dress and gay bonnet, could easily be provided for by adopting some uniform of white or black, not much differing from the surplice. I remember at the late coronation of Her present Majesty, that some forty female voices formed part of the choristers, and the orders were that plain white muslin dresses should be worn without colors of any kind, and that no ornaments should be worn in the hair. The effect was, that all the choristers appeared to be dressed alike, the men wearing surplices.

Trusting that the matter may be taken up by more able advocates,

I am, sir, your well-wisher,

A CHORISTER.